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ABSTRACT

This report describes a program for integrating visual art into the core curriculum of sixth grade students, in a growing, upper middle and middle class, suburban community, elementary school located in a northwest suburb of Chicago (Illinois). The problem was noted originally by the teachers, who found the students unable to apply skills learned in their classroom into the art room and likewise skills learned in the art room to their classroom. Analysis of the probable cause data revealed that students and teachers displayed a lack of understanding of the creative process and the skills involved in connecting the art curriculum with the core curriculum. Although the students were displaying an understanding for each subject taught, they were unable to transfer skills between the art room and classroom. Solution strategies suggested by literature research combined with an analysis of the problem setting has resulted in the following interventions: (1) art projects with direct relationship to the sixth grade social studies curriculum; (2) journal entries encouraging written connections between current art pieces and the classroom unit of study; (3) classroom discussion formats encouraging transfer of knowledge between classrooms; and (4) quizzes related to the joint curriculum given in the art room. Contains 14 references. (Author/DW)

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INCLUDING VISUAL ART AS AN INTEGRAL COMPONENT OF THE CORE CURRICULUM

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AN ACTION RESEARCH PROJECT SUBMITTED TO THE GRADUATE FACULTY OF THE SCHOOL OF EDUCATION IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTERS OF TEACHING AND LEADERSHIP

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Abstract

AUTHOR: Donna Wiskirchen SITE: Elgin
DATE: August 1993

TITLE: Including Visual Art as an Integral Component of the Core Curriculum

ABSTRACT: This report describes a program for the integration of visual art into the core curriculum of sixth grade students, in a growing, upper middle and middle class, suburban community, located in a northwest suburb of Chicago. The problem was originally noted by the teachers, who found the students unable to apply skills learned in their classroom into the art room and likewise skills learned in the art room to their classroom.

Analysis of the probable cause data reveals that students and teachers display a lack of understanding of the creative process and the skills involved in connecting the art curriculum with the core curriculum. Although the students are displaying an understanding for each subject taught, they are unable to transfer skills between the art room and classroom.

Solution strategies suggested by literature research combined with an analysis of the problem setting has resulted in the following interventions:

1) Art projects with direct relationship to the sixth grade social studies curriculum

2) Journal entries encouraging written connections between current art pieces and the classroom unit of study

3) Classroom discussion formats encouraging transfer of knowledge between classrooms

4) Quizzes related to the joint curriculum given in the art room

Chapter 1

PROBLEM STATEMENT AND COMMUNITY BACKGROUND

General Statement of Problem

The sixth grade students at Michael Collins Elementary School are lacking the skills needed to transfer critical and creative thinking skills between academic areas and visual art as measured by teacher observation and student performance.

Immediate Problem Context

There are 747 students at Collins school. Collins is one of twenty three kindergarten through sixth grade elementary schools in Schaumburg Community Consolidated School District 54 (District 54). Collin's student population is ethnically and racially mixed with 9.8 percent Asian/Pacific Islander, 2.4 percent Black and Hispanic and 87.8 percent white. In the last two decades, the percentage of minority students in the state has steadily increased (Collins School Report Card, 1992).

Collins has three Behavior Disorder (BD) classrooms, kindergarten/first, second/third and fourth through sixth. These students make up about .04 percent of the student body and are mainstreamed into the regular classes as much as possible. Collins is the only school housing three BD classrooms.

Family socio-economic status at this school is mostly middle range income with 1.6 percent of the students classified as low income. These students range in age from five to twelve, from families receiving public aid, living in institutions for neglected or delinquent children, being supported in foster homes with public funds or eligible to receive free of reduced-price lunches (Collins School Report Card, 1992).

The elementary school is administered by a team consisting of the principal and assistant principal. Collins is also a participating school in District 54's Site-Based Decision-Making Program. The School Leadership Team (SLT) consists of: the principal, secretary, diagnostician, resource center teacher, a fifth grade teacher and a first grade teacher. The team meets for training and then meets with the entire staff monthly. The staff has recently broken up into smaller groups and is beginning to focus on the unnecessary overlapping of curriculum at the end of and beginning of a school year. The smaller groups meet bi-weekly. The teaching staff consists of twenty five first through sixth grade teachers, one and one-half time music and physical education teachers, one art teacher and one resource center teacher. Three BD teachers round out the classroom staff. There is also a child study team consisting of a behavior disorder resource teacher, psychologist, social worker, diagnostician, speech and language therapist and a school nurse. Classrooms are self contained with some grade levels departmentalizing for reading or math. Time devoted to the teaching of core subjects is the average number of minutes of instruction per five day school week in each subject area divided by five. English includes all language arts courses. Time spent is as follows:

Math	60 minutes
Science	40 minutes
English	105 minutes
Social Science	40 minutes

The students receive one hour of music and physical education and forty minutes of art instruction per week. The class size average is 27.5 students (Collins School Report Card, 1992).

The art room was recently redesigned to be more efficient. The single sink and countertop were replaced with a four faucet trough sink and the remainder of the wall length has cabinets above and below the counter. A six foot square room that houses the kiln is also built into the art room with a full set of clay drying cabinets to accompany it. Another set of cabinets have large pull out drawers to hold oversized projects that do not fit into a standard portfolio. All of this is complimented by an ample amount of art supplies which allows the room to be used to its potential. A storage closet is located at the end of the hall and has all the paint, yarn, construction paper and lending trays of art supplies (paint brushes, water cup, pastels, watercolors, colored pencils) for the classroom teachers to use with the children on their own.

The impression that this new environment brings with it a new set of rules makes transition time for the students disorderly. The current lack of student respect and accountability has made the art class something of a frill. District 54's art department is made up of fourteen elementary teachers who are supervised by a full time district office employee. This is a highly respected position as this person works hard to maintain the operating budget. The art teachers participate in monthly meetings which include guest speakers, art material reviews and the celebrated idea exchanges. There is not much opportunity for enrichment although a new state organization called the Fine Arts Network (FAN) is making progress and is offering after school workshops to teachers statewide.

The Surrounding Community

Schaumburg Community Consolidated School District 54 is located in suburban community in Cook county approximently twenty miles from the city of Chicago. It receives students from seven surrounding villages. The district's student population is at 15,530 and is expected to continue growing steadily over the next several years. The cultural hub of Schaumburg township is the Prairie Art Center for visual and performing arts. Professional and local acting companies take the stage and district schools put on an annual display of student art work during the month of March which is designated Youth Art Month by the National Art Education Association (NAEA). The park district also has its own stage productions and offers three recreation centers and four outdoor swimming pools to the community. The majority of families living in this community are middle and upper-middle level income with many having double incomes.

This year the Illinois Goal Assessment Program (IGAP) revealed a decline in the academic performance of Collins school students in grades three and six (Collins School Report Card, 1992). This has the teachers very concerned and is currently the focus of the SLT. A real push is being made to teach the students "how to think" with the introduction of a new district wide mathematics curriculum which encourages problem solving and offers manipulative for hands on calculating.

State and National Context of Problem

The state of Illinois is aware of the need to promote the arts. A recent fifteen minute video titled "Arts Education: Necessary or Nice?" describes the effort of the state's Fine Arts Network to incorporate the arts into the core curriculum, to encourage cooperative teaching between

the classroom teacher and the fine arts teacher. The video is aimed at the teaching profession, businesses, community and the parents. Encouraging these groups of adults to work toward a common goal is a tremendous step in the right direction. Unfortunately on a national level, arts education is first on the chopping block. It is a costly program to implement and once cut from a school districts' budget it is nearly impossible to reinstate. Currently a local school district (Palatine 15) considered cutting their art program for the 1993-1994 school year. It was with community and teacher support that it was not cut.

In the past it has been our habit to neglect the arts. We have not been an art-conscious people. In our amazing industrialization the major creations have not been in the arts. Posterity will remember us for our plumbing rather than for our painting (Stark, 1935). The National Art Education Association (NAEA), the world's largest professional association of art educators, believes that quality visual arts education experiences should be available to all children. Quality art education is both developmentally appropriate and instructionally suitable for the specific children being served. Developmentally appropriate practices in the visual arts recognize children's changing capacities to create, perceive, and appreciate the visual arts, while accommodating a variety of individual characteristics such as emotional, intellectual, physical, perceptual, social, aesthitic, and creative divelopment. Instructionally appropriate art education incorporates the best known practices derived from research and from practical experiences (with children) to offer programs that maximize opportunities for learning and success for all

children. Colbert and Taunton (1990) stated that:

> Children's involvement in the visual arts is a natural phenomenon. Young children are capable of creating, perceiving, and discussing the visual arts. Children enjoy drawing, painting, and modeling. Children bring to these activities a playful attitude and the willingness to experiment with new concepts and materials that many adults have lost and have difficulty recapturing. Young children can benefit from a strong, systematic program of instruction in art that focuses on their natural abilities to percieve, create, and appreciate the visual arts (p. 2).

Chapter 2

PROBLEM EVIDENCE AND PROBABLE CAUSE

Problem Background

The sixth grade students are lacking the skills needed to transfer critical and creative thinking skills between academic areas and the visual arts class. At the present time the only activities that suggested any kind of transfer between content areas was a multicultural committee that was producing monthly newsletters listing the cultural happenings on a calendar. Along with the calendar was a suggested list of activities that would coordinate with the monthly activities on the calendar including a few simple art projects. Another activity that was implemented was a sixth grade project specifically planned to transfer from social studies class into the art room. Along with it came inconsistent directions from all teachers about what was expected from each of them. This prompted an immediate lack of responsibility from the students. Individual classroom teachers, who personally favored art being integrated into their classroom, often sought out the art teacher for council on projects. Some projects found their way to the art room to be started and then returned to the classroom to be completed.

One example of this cooperative work was a string art project that required the classroom teacher to introduce coordinates and graphing during the math sessions. This skill was reinforced in the art room by a simple game of Battleship played on the overhead. Once the concept was grasped, the art teacher introduced a linear design project that required the students to pass a threaded needle through a series of coordinates plotted on a sheet of posterboard. The end result was an

optical illusion of plotted points creating the illusion of curved lines. The transfer of the skill was successful yet it still seemed to have separate meanings in each classroom. Because each skill was not always pointed out directly to the students, the skill took on its own meaning in each of the classrooms. The concept of transfer was not reinforced due to the general lack of knowledge about the events that take place in other subject areas. The teachers were unknowingly expecting the students to automatically transfer the knowledge without being taught how. Students need to learn skills not just for the sake of basic knowledge but for building on and applying them later on in life.

Problem Evidence

The challenge in the process of transferring became obvious when the interviewing of the teaching staff was done (Appendix C). One hundred percent of the teachers supported art projects being done cooperatively between their classroom and the art room. When asked if they felt comfortable teaching art related components of a unit, the responses were all yes. One teacher commented;

> "Yes, but only as far as my ability to teach those components goes."

Another comment was;

> "Yes, but only if the art elements are things that have been taught by you in art. This way the kids can help me help those who need it."

It was here it became clear a lot of cooperation would be needed. The teachers were asked to list skills they felt could transfer from art to academic subjects and back again. The suggested skills were:

analytical thinking	composition
geometric	symmetry
contrast	perspective
balance	graphing
cultural	design
listening	direction following

The most challenging area was the teachers observation of the students perception of art. When presented with the question;

> "Do you feel the students consider art an important field of study in elementary school?"

the responses were split fifty-fifty. For those responding yes to the question they stated,

> "We teach that art is a part of our culture and the kids need that experience and enjoy the exposure."

Others replied;

> "It's one of their most enjoyable subjects and almost all can experience success."

The most encompassing response, however, was;

> "Yes, when it has satisfaction for them and recently, when it occasionally deals with skills and topics they are studying in other curriculum areas. I think it ties learning goals together for them."

The surprise response came from the teachers who did not feel the students considered art to be an important field of study. The reason why was unusually similar;

"No, little emphasis is placed on the subject by parents, staff and District Office. No grades, no consequences."

Unfortunately the subject was looked down upon because only an effort grade could be given to justify their skill and effort. The effort grade was not even a letter. It consisted of;

1–working above average effort

2–working at average effort

3–working below average effort

This takes away any emphasis on creativity, talent and personal expectations for improvement.

In a student survey (Appendix G) 35 percent of the students felt they would try harder if they received a letter grade in art rather than just an effort grade. Sixty five percent said it wouldn't affect them, they would try the same. The interesting response came when the students were asked if they would prefer a letter grade in art or continue receiving an effort grade. Sixty two percent expressed the choice for a letter grade. Whereas 38 percent still chose effort.

Probable Causes

Data to indicate probable cause factors were gathered from three sources within the setting. A sample of 28 students from the sixth grade was chosen. These students were administered a questionnaire (Appendix D). The intent of the questionnaire was to determine: student's

perception of their own art awareness (Table 1), the amount of art related activity the students participate in outside of the school setting (Table 2), the degree of importance the students place on art (Table 3), and their perception of the importance their parents place on the student's achievement in art (Table 4).

Table 1
Student Perception of Overall Knowledge of Art
September 1994

very poor	1
poor	1
average	10
good	30
excellent	5

Table 2
Hours Per Week Students Spend on Art Activities
September 1994

0-1	11
1-2	17
2-3	11
3-5	9
5 or more	1

Table 3
Student Perception of Importance of Artistic Knowledge
September 1994

not important	2
minor importance	5
moderate importance	22
important	12
extremely important	7

Table 4
Students Perception of Importance Parents Place on Student Ability
September 1994

not important	5
minor importance	9
moderate importance	15
important	11
extremely important	8

Student questionnaire produced results that showed the students perceived themselves to have good knowledge in art (Table 1), spend one to two hours per week on art related activities (Table 2), and that both they (Table 3) and their parents (Table 4) place moderate importance on artistic knowledge and ability.

Chapter 3

THE SOLUTION STRATEGY

Review of the Literature

Analysis of probable cause data suggested reasons related to inaccurate student perception of personal art literacy levels, poor understanding of what artistic abilities , an inability or unwillingness of the student to transfer the reported value of art into other classes, and the absence of a relationship between the weekly art lesson and applying the skills learned there into the daily classroom routine. In addition to this data, research literature suggested the following probable causes: failure to see the need to educate the whole child, failure of art to be seen as an integral part of a person's education, lack of understanding of the creative process and the skills involved, and the failure to apply knowledge and skills learned in one context to other situations.

The literature search for solution strategies was organized as suggested by these probable cause data. Analysis of these data suggested that a series of questions related to curricular design, curricular presentation, and teacher and student awareness should be addressed. The questions related to curricular design included:
a) How can the art and core curriculum integrate? b) How can the 40 minute time constraint be used beneficially? c) How do the students become accountable for the same information in two classes? d) How does a new concept get introduced and accepted?

Curricular presentation questions included:

a) With the flexibility of teaching similar information in two classrooms, how will continuity be maintained? b) How will this help the students formulate their own problems and design the tactics and strategies to solve them? c) What role should testing have in this program?

Teacher and student awareness questions were primarily ones of motivation and positive attitude:

a) How are attitudes positively influenced towards art? b) How do the interrelated activities affect the attitudes about art? c) What factors positively or negatively impact on artistic performance?

These questions suggested that appropriate categories for the literature search should include: artistic development in the classroom, curricular design, teaching for transfer, integrating the curriculum, and going beyond the regimented curriculum of old to encourage critical and creative thinking skills. Eisner stated, "Education is not only a business, it is a competitive race. We are told that we must get our house in order, in order to continue to reside in our house--others are waiting in the wings" (Eisner,1991,p. 10) With this pressure on educators we feel the pressure to perform, yet we also need to peak the interest of our clients, the students. We sometimes believe that what we do in school is determined by how well children do on skills they will encounter later on in life, rather;

> "The important effects of schools are located in the kinds of lives that children lead outside school and the kinds of satisfactions they pursue there. In research terms, the major dependent variable of schooling are not scores on standardized achievement tests, whether norm-or criterion-referenced: they are the kinds of ideas children are willing to explore on their own, the kinds of critical skills they are able to employ on tasks outside classrooms, and strength of their curiosity in pursuing the issues they will inevitably encounter in the course of their lives." (Eisner, 1991, p.11)

A way to see this need met is to present a program to the students that flows, or makes sense, rather than making abrupt stops throughout the day. An analogy can be made to that of a commuter train. As the train pulls away from the station it balks and jerks until it travels smoothly along the tracks only to have to stop what it is doing to halt at yet another station. Again as the train pulls away from its stop it balks and jerks until it travels smoothly once again. This process is repeated throughout the entire train schedule. As students start the day they are faced with many abrupt stops and starts. It seems just as they are traveling smoothly on an assignment the time comes to stop what they're doing, get up from their desks, and go to another class to be introduced to new information that nothing to do with their previous assignment. In other words there is no transfer, no smooth ride.

Why is transfer important to education? "Any survey of what education hopes to achieve discloses that transfer is integral to our expectations and aspirations for education. The transfer of basic skills is a

routine target of schooling" (Perkins & Salomon ,1988, p. 22). The implication that "transfer takes care of itself" has been fondly labeled as the "Bo Peep" theory of transfer: "Let them alone and they'll come home wagging their tails behind them." Simply giving children information or facts, problem-solving skills and some critical thinking skills and hoping that they will be able to apply it in and out of school is being too optimistic. However, in most cases, learners do not carry over the strategies to new contexts. Instead it is as though the strategies are connected to the circumstances surrounding the content area. Reasons for the contradiction to the "Bo-Peep" may be explained this way; "Perhaps the skill or knowledge in question is not well learned the first place. Perhaps the skill or knowledge in itself is adequately assimilated but when to use it is not treated at all in the instruction" (Perkins & Salomon, 1988, p.25).

Right now education is being bombarded with countless new ideas and innovations. Administrators and educators have their choice among an exceptionally wide variety of models and strategies; cooperative learning, critical thinking, mastery learning and outcome based education, and many more. All these strategies seek to provide better learning opportunities so that students can be more successful. All can be adapted for use at any grade level and in almost any subject area. In 1990, Guskey stated that; "most improvement programs are implemented incrementally: one strategy this year, another next year and so on." This approach assumes that teachers will apply each new strategy as it comes along. Unfortunately, current evidence indicates that improvement in programs that are implemented this way rarely bring about any sort of lasting improvements (Latham, 1988; Huberman & Miles, 1984; Loucks-

Horsley et al., 1987). One reason for this failure is that the teachers need more than one year to become comfortable with change. For most teachers the first year is a time for trial and error, a lot of time is needed and a lot of effort goes in making the strategy fit.

"The innovative strategies in the improvement program should compliment each other . The complimentary nature of innovations must be emphasized and constantly reinforced if practitioners are to understand how to integrate them and how to translate that synthesis into classroom practice. Whenever presenters introduce a strategy, they should illustrate how that strategy ties in with the ones introduced earlier" (Guskey, 1990, p.12). Fullen (1982) stated that "when new strategies are introduced, we must provide support and follow-up activities for an adequate time. After all, improvement means change; and change is a gradual process, taking place not over a period of days, but months and, in some cases, years."

Many districts, determined to prepare students more adequately for the 21st century, are restructuring their curricula to reflect the move toward integration. Shoemaker (1991) identifies a holistic approach to teaching; "holistic approaches represent two perspectives: addressing the needs of the whole child (the integration of cognitive, physical, affective, moral and spiritual dimensions) and offering a curriculum that provides the context in which new knowledge makes sense"(p.793). Educating the whole child allows the child to look at themselves as members of a global community, to experience situations that allow the students to develop a sense of self worth, to engage in creative self expression, and to become more responsible decision makers.

In 1985, the superintendent of Eugene Public Schools in Oregon, commissioned an extensive three year study of elementary programs,

which culminated the publication of the report *Education 2000: Designing our Future* (Harris,1988). The success of this program is supported by this fifth-grader's journal entry:

> "I have learned a lot since last trimester. The whole school has been learning about 'form'. We learned about patterns in art, movement, and nature, and we just started learning about our body clocks. It's kind of nice to have one main thing to learn about. That way, it seems a lot easier to remember all that we've been taught" (Shoemaker, 1991; p. 793).

This fifth-grader's attitude was shared by many other classmates and teachers in the school, as well as by an increasing number of educators across America. In developing the curriculum for the Eugene public schools one focus was on the core skills and processes. The skills were considered the core of the curriculum and were seen as essential. The traditional view of basic skills, which included only language arts and mathematics, was expanded to include thinking skills, physical and sensing skills, and social skills. In the end, the Education 2000 Integrated Curriculum specified 132 core skills. The participants in this program, from a teaching standpoint, found it to be a lot more fun. The teacher had more control over the depth of study of topics that were being explored. They believed the students had the opportunity to look at something from a lot of different angles. In general the program had good response. Integrating the curriculum with the intent of focusing on the transfer of knowledge is a key issue in today's educational plan. Costa (1991a) suggests we "selectively abandon" those things without transfer potential, and "judiciously include" those things that have transfer power.

In a *National Art Education Association* briefing paper, Colbert and Taunton (1992) found three major themes in quality art instruction:

1) Children need many opportunities to create art.

   They develop their own ideas for expression and use their understanding of materials, creative problem solving, observation, and imagination skills. From creating their own works of art, children learn how and why other people create and understand that art has personal meaning to the creator.

2) Children need many opportunities to look at and talk about art.

   From looking at works of art, children learn to perceive and respond to art. Children who are exposed to works of art, reproductions of art, and works produced by other children will learn to discuss their own preferences and ideas about visual forms.

3) Children need to become aware of art in their everyday lives.

   Through exploring their visual world, children learn about the role of art in their everyday lives. They learn that everyday objects can be designed to be useful and visually meaningful. Children learn they can change their visual environment. They learn about art in the everyday lives of people from all cultures.

The visual arts utilize concepts and skills that are taught in other areas of the curriculum. Many of the goals and objectives of a quality visual arts program designed for young children are the goals of early childhood education programs. Learning about art can be a catalyst for the development of language and vocabulary skills, increased visual and active perception, and knowledge about shapes, colors and patterns, and classification concepts. Sometimes the visual arts are used to enhance other areas of the curriculum and other times the other areas are used to enhance the visual arts. Art is taught as an integrated part of the curriculum. The idea of integrating the arts is on the rise. The literature search provided very little information regarding the direct relationship between art and any of the other content areas. Most literature found teachers attempting to integrate art into their classroom setting in the form of book covers, enlarging drawings on a grid or basic illustrations. Integration of subjects is essential, however, the area of transfer is a separate component. Literature in this area was very general again, no specifics relating art as a transferring subject. The "how to's" were available and were of great help throughout the writing of Chapter 4.

Project Outcomes

The terminal objective of this problem intervention was related to the data presented in Chapter 2, the lack of skills needed to transfer knowledge between content areas. Probable cause data, presented in the latter part of Chapter 2, and solution strategies presented in the first part of this chapter, suggested the need for improving the integration of art and classroom studies and the skills required to do it.

Therefore:

As a result of direct integration of the art curriculum into the sixth grade social studies curriculum during the period September 1, 1993–November 12, 1993, the sixth grade students will increase their ability to transfer knowledge between the two areas, as measured by student art projects produced during weekly art classes, quizzes that relate to the material covered in both the art room and classroom, journal entries focusing on written thoughts related to the art class activity or a personal opinion on the subject matter and finally class participation.

In order to accomplish the terminal objective, the following intermediate objectives defined the major strategic procedure proposed for problem resolution.

1) As a result of curriculum development and implementation, occurring during the time of September 1, 1993–November 12, 1993, a series of lessons will be taught with a direct relationship between the sixth grade art and social studies curriculum.

2) As a result of curriculum development and implementation, a series of journal entries will be assigned to encourage the written thought process addressing the connection between the social studies unit and the art of that time period.

3) As a result of curriculum development and implementation, a series of classroom discussion formats will be developed to encourage the transfer of knowledge between classrooms.

Proposal Solution Components

The major elements of the approach used to develop the increase in the ability to transfer information between two content areas and increase this same knowledge with the students and teachers fell into three categories: a) creating a new curriculum that focused on the skills that could be transferred between art and social studies, b) implementing this curriculum through presentations that the students were unfamiliar with, and c) the open communications between the

cooperating teachers and students along with a lot of effort and collaboration.

Chapter 4

ACTION PLAN FOR IMPLEMENTING THE SOLUTION STRATEGY

Description of Problem Resolution Activities

The action plan is designed to address three major solution components: student and teacher awareness, curriculum development, and changes to the curriculum delivery system.

Increasing student and teacher awareness will began in the fall of 1993. The teachers meti to coordinate dates to ensure continuity between class projects and art projects. The art teacher provided the classroom teacher with a dated twelve week fact sheet containing a brief description of the projects being taught, vocabulary words and examples of the completed projects.(Appendix A) This information enabled the classroom teacher to knowledgeably discuss the connection between what learning is occurring in the art room and how it relates to the classroom unit of study and vis-versa. The students received the same information in different classrooms and had the opportunity to continue discussions or activities from one class to the next. This also provided the student with some continuity rather than an abrupt change of gears which usually accompanies stopping what they are doing and "going to art".

The curriculum development phase of the plan began in the summer of 1993, with the study of the sixth grade curriculum and the development of art projects related specifically to the social studies unit. The projects were developed by the art teacher and the sixth grade classroom teachers. This group worked cooperatively through out the

implementation with the reinforcement of each subject taking place in both classes.

Changes to the teaching process to address immediate needs and build on past practice began in the fall 1993. The art teacher focused on the creative aspect of art to the same degree as in the past and began to incorporate the same information learned in the social studies unit into the weekly art lesson, thus making a direct connection between the two. The same style of teaching occurried in the classroom where the teacher pointed out the visual art works that were prevalent during the time period being studied. In this case, early civilizations; Stone Age and Egyptian, were the primary units being studied in the art room and classroom. The fact sheet mentioned earlier was used directly here. The immediate need to show a relationship between subjects and the need for the children to transfer that information between classes changed the current teaching process. Also by letting the students in on the shared grading procedure the students were encouraged to place more emphasis on the transfer of information between the two subjects. The implementation plan is presented below in weekly lesson plan form. The following lesson plans describe the order in which the art units were taught in conjunction with the classroom's social studies units. The implementation took place over a twelve week period starting September 1, 1993 and ending November 12, 1993.

Lesson Plan for Week 1

Time: 40 minutes

Objective: Familiarize the students with new procedure and classroom rules

Vocabulary: Graffiti Boston Lascaux, France
Stone Age Cave Painting

Materials: Eastern Hemisphere; The Word Around Us
Notebook paper
Pencil or Pen

Discussion and Demonstration

1. Classroom rules
2. Seating chart
3. Social studies book; Eastern Hemisphere, The World Around Us p 44; includes story about the cave at Lascaux, France.
   a) Read aloud
   b) Discussion about Stone Age
4. Read p 45, story about and artist who draws large reproductions of famous paintings on Boston's sidewalks.
5. Discussion about graffiti
   a) What is it?
   b) Who does it?
   c) Why is it done?

ASSIGNMENT: Journal entry: Is graffiti a form of Art? Why or Why not?

Lesson Plan for Week 2

Time: 40 minutes

Objective: Students will create their own cave painting.

Vocabulary: Texture Watercolor Technique

Materials: Butcher Paper
Watercolor Paints
No. 1 Paintbrush
Water Containers
Paper Towels

Procedure:

1. Student will crumple and smooth out a randomly torn piece ofbutcher paper to create the cave wall texture.
2. Using black watercolor paint and a small brush, the student will paint an animal, from memory, on the butcher paper.
3. The student will add color to their animal using the "wet on wet" watercolor technique.
4. Student puts mane on painting and puts the painting in the drying rack.
5. Students clean up

ASSIGNMENT: Classroom discussion of the art project focus on how it felt to be painting on such a rough surface. Was this easier for the Stone Age painters? Why or Why not?

Lesson Plan for Week 3

Time: 40 minutes

Objective: Quiz on Stone Age

Vocabulary: none

Materials: Pencil
Quiz
Cave Painting
Fun-Tak adhesive

Procedure:

1. Students will take a 5 question quiz on the Stone Age.
2. Students will hang their cave paintings, in an organized display near their classrooms, representing the cave in Lascaux, France.

ASSIGNMENT: Classroom discussion about discovering a famous cave full of wondrous paintings.

Lesson Plan for Week 4

Time: 40 minutes

Objective: Familiarize the students with the ancient Egyptian civilization and the art work of that time.

Vocabulary: Eternal Life Geometric Shape Mummification Egypt Low-Relief Sculpture Craftsmanship

Materials: *Art & Man,* Dec. 1989-Jan.. 1990; Vol. 20; No. 3; p 4-5
Eastern Hemisphere; The World Around Us; p 75-76
Notebook Paper
Pencil or Pen

Discussion and Demonstration:

1. Read *Art & Man,* p 4-5. Article is about Egypt and the three periods of art.

2. Read Valley of the Kings, p 75-76 in Eastern Hemisphere book.

3. Discussion about:
   a) The other items found in the Pharaoh's tombs
   b) The significance of the items being buried with the dead

ASSIGNMENT: Journal Entry: What Items would you choose to be surrounded by if you were a pharaoh in the 1990's? Why?

Lesson Plan for Week 5

Time: 40 minutes

Objective: Students will observe the process involved in creating a low relief sculpture.

Vocabulary: Low-Relief Sculpture Craftsmanship Fire Glaze Repetition Wedge

Materials: Clay
Rolling Pin and Wood Guides
Fettling Knife
Found Objects
Ruler

Procedure:
(teacher demonstration of sculpture project)

1. Wedge clay to remove air bubbles and align clay particles.
2. Roll clay to approximately 1/4" thick using two 1/4" thick wood sticks as a guide.
3. Using a ruler and fettling knife divide clay into 1x1" squares and 1 1/2'x2" rectangles. (sizes will vary as student becomes comfortable with clay)
4. Using found objects, press into clay to produce a low relief image.
5. Using a sharp point, carve initials into the back of the clay pieces.
6. Place clay pieces in drying cabinet
7. Clean up

ASSIGNMENT: Students need to bring many small objects that will allow for a good imprint into the clay.

Lesson Plan for Week 6

Time: 40 minutes

Objective: Students will create their own low-relief jewelry using low fire clay and small objects they have brought in.

Vocabulary: same as week 5

Materials: same as week 5

Procedure:

Students will follow the exact process as described in week five during teacher demonstration.

ASSIGNMENT: Classroom discussion about the time and skills needed for Egyptian artisans to create beautiful sculptures and jewelry.

* *clay pieces will take approximately one week to dry and one day to fire.*

Lesson Plan for Week 7

Time: 40 minutes

Objective: The students will discuss King Tutankhaman and Howard Carter and Carter's famous discovery.

Vocabulary: Embalming Mummification Sarcophagus Pyramids Pharaoh Empire Egypt

Materials: *Art & Man* Dec 1989- Jan 1990, Vol 20, No 3; p 6-7
Review Valley of the Kings reading from week four

Discussion and Demonstration:

1. Read together *Art & Man* article about Howard Carter's world famous discovery. page 6-7.
2. Review the Valley of the Kings reading from week four.
3. Discuss the process of Embalming and Mummification.
4. Discuss the embellishing of the sarcophagus.

ASSIGNMENT: Students need to bring in anything that may be useful in the embellishing of a sarcophagus.

* *clay pieces are fired this week.*

Lesson Plan for Week 8

Time: 40 minutes

Objective: Students will create their own figure to be "mummified" out of newspaper and masking tape.

Vocabulary: Same as week 7

Materials: Newspaper
Masking Tape

Procedure:

1. Students will use crumpled up newspaper and masking tape to create a basic shape to wrapped next week.

ASSIGNMENT: Journal Entry: Create background information about the pharaoh you will be mummifying. This will be used as a starter for a writing assignment in your classroom.

* *clay pieces will be glazed on week 10 as to not break the flow with the mummy.*

Lesson Plan for Week 9

Time: 40 minutes

Objective: Students will become familiar with the basic idea of wrapping a mummy through the use of paper and paper mache".

Vocabulary: Coffins Linen Eternal Life After Life Egypt Mummification Wrapping Paper Mache'

Materials: Newsprint strips
Paper Mache'
Newspaper Figure
Containers for Paper Mache"

Procedure:

1. Students will take torn strips of newsprint and dip them into the paper mache' solution and wrap them around the newspaper model.

2. As students are using the paper mache the teacher is discussing the relationship between the actual process of dipped linen that was used in the mummification and what the students are doing.

3. Mummies will be put on the shelves to dry for two weeks.

4. Clean up

ASSIGNMENT: Classroom discussion of the mummification process.

Lesson Plan for Week 10

Time: 40 minutes

Objective: The student will glaze the low relief sculpture pieces and take a quiz on Ancient Egypt.

Vocabulary: Glaze Sculpture Kiln Fire

Materials: Paintbrush
Glaze
Clay Sculpture
Kiln
Water Cups
Quiz
Pencil or Pen

Procedure:

1. Small brushes will be used to add glaze to the sculptures. Students must make sure to glaze only the top as the glaze will cause the clay piece to stick to the kiln floor.
2. After glazing, clay pieces are returned to the kiln and fired again.
3. After placing clay pieces in the kiln, students will take a quiz on Ancient Egypt.

ASSIGNMENT: Bring in a sketch next class of your mummy with some ideas about how you are going to embellish it.

* *mummy will dry for another week.*
* *kiln will be fired immediately.*

Lesson Plan for Week 11

Time: 40 minutes

Objective: Students will attach findings to the back of their low relief jewelry to complete the project.

Vocabulary: Findings Low-Relief Sculpture Finished Product

Materials: Glue Gun
Findings
Low-Relief Sculpture

Procedure:

1. With teacher assistance, a glue gun will be used to attach findings to the back of the students favorite pieces. One finding will be provided for each student. Extras would need to be purchased.

2. A student display of the jewelry will be set up, by the students, in the glass case outside the office.

ASSIGNMENT: Journal Entry: How do you feel about the art projects coinciding with your social studies units? Explain.

* *mummies should be dry by this week and ready to embellish next week.*

Lesson Plan for Week 12

Time: 40 minutes

Objective: Students will embellish their mummy with various supplies they have brought in and materials from the art room.

Vocabulary: Brilliance Embellish Gold Gems Jewels Eternal Life

Materials: Paint
Markers
Glue
Plastic Gems
Sequins and various other findings

Procedure:

1. Photo examples of actual sarcophagus will be on display in the art room and classrooms (photos are in the social studies book and classroom teachers have their own displays).

2. The art teacher will demonstrate different techniques for embellishing the mummy.

3. Students will begin embellishing their mummy. This project will then continue in their own classroom due to the amount of time needed to finish it.

4. Clean up.

ASSIGNMENT: To finish the mummy in the classroom.

Methods of Assessment

A variety of methods will be used in assessing the students. Since the grading procedure in the art room is based solely on effort, the opportunity to be completely subjective is inevitable. However, the use of letter grades allowed the classroom teachers a process that was considerably more objective. It was through the use of both procedures that the two teachers were able to come to a consensus on students grades for the shared units of study. The art teacher will be able to submit the grades from the art room quizzes to the classroom teacher so they could be figured in with the classroom grades for the unit. This will make the students more accountable for their progress in the art room. The classroom teacher was able to share the observation of classroom effort with the art teacher so that the art teachers effort grade was not just one opinion.

CHAPTER 5

EVALUATION OF RESULTS AND PROCESS

Implementation History

Terminal Objective

The terminal objective of this problem intervention addressed the lack of skills and curriculum development needed to transfer knowledge between content areas. Teaching similar material in several classrooms, allowing students to experience hands -on learning as well as lecturing, then assigning grades to be averaged together gave the students a sense of continuity. Strategies used to improve the integration of subject matter and encourage transfer was the goal of the terminal objective. Therefore:

> As a result of direct integration of the art curriculum into the sixth grade social studies curriculum during the period September 1, 1993–November 12, 1993, the sixth grade students will increase their ability to transfer knowledge between the two areas, as measured by student art projects produced during weekly art classes, quizzes that relate to the material covered in both the art room and classroom, journal entries focusing on written thoughts related to the art class activity or a personal opinion on the subject matter and finally class participation.

The planning for this intervention began in August of 1993. The art teacher introduced the idea of teaching the art related materials of the social studies curriculum during the students art class. This would allow the classroom teachers more time for other activities that did not require the working space and clean up facilities that the art room could provide. Also the art teacher's knowledge of techniques and skill required to do the artwork was an important factor in the teaching for transfer process. A basic outline was drawn up and given to the classroom teachers. This outline included the twelve week schedule to be used and a list of

vocabulary words to help with the transfer of language between the two classes. At this time teacher interviews were conducted to get a sense for the amount of cooperation the art teacher would expect to receive and to candidly get the classroom teachers' opinion.

The first week with students began by familiarizing them with the new procedure. This was extremely frustrating because the students had been accustomed to the art teachers teaching style and this was going to be a change. The presentation was laced with student moans and groans. The best complaint turned out to be a great catalyst for the conversation. One student asked "Why do we have to do it this way? I liked it when we just did the project and got to work on the art stuff." This prompted a great discussion into the reason for being able to transfer thoughts and knowledge into other classrooms. They students were also encouraged by the idea of taking their art grade on a unit project and averaging it into their unit grade in their classroom. The class discussion continued as each student received the same twelve week schedule as the classroom teachers had earlier.

The first unit of study was the Stone Age and cave paintings. Also included in the class work was a discussion about a sidewalk artist in Boston. This information came from their social studies book. The class discussed the similarities between cave painting and the sidewalk artist. The plan for transfer here was to write a journal entry about the sidewalk artist and their opinion about graffiti. The goal was to have students be able to discuss more knowledgeably, the sidewalk artist when the topic came up in their social studies class. What happened, though, was when the pages were reached in the social studies class the teacher asked if these were the pages that were done in the art room and moved on.

Instead of expanding on the information, it was skipped. Many students were disappointed because they looked forward to sharing some additional knowledge that was provided in the art room. This was an area that would need to be improved upon. The whole point was to transfer, not trade off some work.

The second week was used to create cave paintings. The students experienced the feeling of painting on an uneven surface by using crumpled roll paper as opposed to their desk tops or smooth notebook paper. The follow up activity was be a classroom discussion about Stone Age painters and their task of painting on the walls. Again some classroom teachers were finding it difficult to incorporate the art room discussion topics into their class time.

The third week of the unit the students were given a quiz about the Stone Age (Appendix B). Following the quiz, the students created their own cave of Lascaux in the hallway by hanging their cave paintings on the wall. Together the students and teacher sat in the cave and reflected on the process used to create the paintings and how they enjoyed or disliked the transfer between social studies and art. Again there were cheers and jeers, once again reinforcing the fact that the new activities needed to start at an earlier age so as to create a new expectancy when the student walks into the art room each week. The fourth week brought us into Ancient Egypt. The forty minute class focused on the three periods of art in Egypt. Two references were used, a Scholastic magazine titled; *Art and Man* and the sixth grade social studies book, Eastern Hemispheres. The specific style of art was low relief. Many sculptures were looked at and also jewelry which was what the project would focus on. The class ended with a journal entry asking the students to choose the

items they would like to be surrounded by if they were a pharaoh in the 1990s. The journal entries and readings were extremely difficult for the students to adapt to but they did enjoy turning in their quiz as a grade to average into their classroom grade. The teachers asked to approve the quiz questions .The reason was to ensure the information was directly related to the content of their class before accepting the grade. I used that information as a guideline for future test making.

The following week five, low relief sculpture was the focus. The students participated in the demonstration of rolling out clay, cutting it into the smaller pieces using measurement skills and then pressing found objects into the clay to make an impression or imprint. The impression into the clay creates the low relief. At the end of the demonstration, each student was able to do a practice piece. This was an excellent set up for the following week. The assignment was to gather many objects with unique patterns to press into the clay. Week six the students rolled clay, cut it into small pieces and created their own relief sculptures recalling the demonstration from week five and imprinting their found objects into the clay. As they worked the teacher walked around the room checking with the students to make sure they were following directions and verbally quizzing them on their vocabulary. Other discussions asked the students about the culture, the process and the use for the clay piece. The clay needed about one week to dry and a day to fire in the kiln. The classroom discussion or transfer lesson focused on the labor and time and skill it took to create the artifacts that were worn or displayed. The discussion also included the pyramids. This was to be an introduction into week seven's lesson.

Week seven introduced the subject of King Tutankhaman and Howard Carter's famous discovery of King Tut's tomb. It was becoming very clear to me at this time that a new strategy was going to be needed to encourage the classroom teachers to hold up their side of the transfer process. More communication was needed between the art and homeroom teachers if the students were going to see any connection between the two classes. An *Art and Man* magazine was again used along with a review of the reading from week four. A classroom demonstration took place on the basic process of crating a paper mache mummy. Basic shapes were rolled out of newsprint and taped together to form a crude outline of a body. The demonstration continued by wrapping the mummy with strips of newsprint in a fashion similar to the way the body was wrapped in yards of cloth. During this time the embalming and mummification process is discussed. The students were instructed to start gathering any items that may be used to embellish the sarcophagus after it dried from the paper mache process. The lesson for week eight was to create a mummy following the procedure used the previous week. Following the creation of the paper mummy, the students wrote a journal entry that required them to create background information about the pharaoh they were mummifying. This was to be used as a story starter in their classroom, although only one teacher followed through with the creative writing.

The ninth week of class was spent using paper mache to "mummify" the "pharaohs". During the mummification process class conversation included how tedious the task was in just wrapping a twelve inch paper sculpture. Imagine what a task it was to wrap a person. The cooperating assignment was to conduct a discussion with the students about the task

of mummifying a pharaoh. The paper mache mummies took about two weeks to dry. During the tenth week the class back tracked to the Egyptian jewelry. This was not a problem because the classroom teachers began to go separate ways in their curriculum and the Egyptian unit seemed to last quite a long time. A major snag occurred here in that kiln-fired glazes were only to be used by the junior high students in the school district and a new precedence could not be set. The students used watercolors and acrylic glaze and acrylic paint as a substitute. The results were extremely satisfying and since the students had no prior knowledge as to how beautiful a ceramic glaze looks, they were not disappointed with their results. During the painting of the clay pieces the art teacher reviewed the sculpture procedure with the students; also reviewed was the discovery of the pharaohs tombs. A quiz (Appendix E) was given at the end of class covering Ancient Egypt. The eleventh class was spent gluing the pin backs to the clay pieces and then setting up a display case complete with cards giving the title of the piece, the artists name, and the selling price of the piece should the artist want to sell it. This would have been a good time to discuss how items are priced, starting with the cost of the clay, paint, labor and craftsmanship.

Post Assessment Activities

The final week was greeted with cheer and a lot of praise and thanks from the art teacher. The students were asked to respond to the question;

"How did you feel about the art projects coinciding with your social studies class? Explain your answer."

They were given a piece of paper that began with the salutation, "Dear Mrs. Wiskirchen,". This was a way to encourage the students to be completely honest with the art teacher and by letting them know that their signature at the end of their letter was not required. The students were incredibly honest in their responses and some were very enlightening. The students shared negative responses as well as positive. Some of the more frequently mentioned negatives dealt with the fact that there was too much reading, writing and discussions during class.

"We should be doing art, not wasting our time talking."

After reading many letters like this it was decided that part of the problem was from past practice. The students were not used to any form of writing in the art room, nor were they used to discussion formats plus reading. They were just not used to not *doing* a project. The topic of transfer was discussed often and the students talked about how little the art information was discussed in their regular social studies class. On the positive side many students also liked the art projects relating to their social studies unit. One comment was;

"I was looking ahead in my book to see what was coming up next to see if I could guess what our next project was going to be."

Another comment was;

> "You make social studies fun. It is cool to do ancient projects just like the ancient people did long ago."

Other letters commented on how it might not have been so different all at once. The change was probably too drastic for them. There was not one student who did not like the projects that were done. They especially liked getting messy with the paper mache. They commented on how the projects were functional and represented something real not just something that was made up.

Presentation and Analysis of Project Results

In order to assess the effects of the planned intervention, a set of guidelines were posted. Since art is very subjective, the criteria for assessment was presented at the beginning of each project and remained consistent throughout the school year. Four criteria were used to evaluate each project, they were;

1. Composition--the act of organizing all of the elements of a work of art into a unified whole
2. Skill--The ability gained by practice and trying
3. Neatness--the act of keeping the project free of smears, smudges and tears. Also clean sharp drawings and coloring
4. Effort--a hard try; strong attempt at the skill and personal attitude and behavior

During the first twelve weeks the intervention was implemented. With clear guidelines the students were immediately responsible for their

project. A great deal more emphasis was put on the projects by both the students and the art teacher. The criteria was posted in the art room and the students were reminded of it periodically. This increased responsibility and also cut down on the noise level in the class and disruptions were at a minimum. Time on task greatly increased. Overall classroom management had improved. Each week as the students entered the art room there were clear expectations. The work that was to be completed was posted on the chalk board. Each class began with a short discussion about what happened in their social studies class, and how the information transferred between the art and social studies room during the week. The connection between the two classes was well understood by the students and was demonstrated through above average quiz scores (Table 5) and through the increase in the creativity used in their art projects both in the art room and supplemental projects in the classroom.

Table 5
Average Scores on Quizzes Given in Art Room
November 1993

A	40
B	27
C	16
D	1
F	7

Some of the classroom teachers did extra art projects in their class. The skills that the students had obtained in previous art classes were used without teacher instruction. When pointed out to the students that they had transferred skills from the art room into their classroom they actually were surprised. The act of transferring was sinking in! Classroom journal entries indicated students thought more teachers should use the art room

for class projects. The students expressed a good understanding of the concept of the transfer between subject areas. In a written explanation of their answer many of the students wished they had more of an opportunity to use the discussion part of the transferred material as much as they had used the creative hands on skills. Other students noted that the art class and the social studies class had just become one big class and that the art class was supposed to be separate from social studies. Yet in a separate survey the students displayed a greater interest in doing class projects in the art room.

Reflections and Conclusions

As expressed earlier in this chapter, the overall attitude improved in the classroom. The goal was to increase the understanding of the creative process and the skills involved in connecting the art curriculum with the core curriculum with the teachers and students. Through the creation of art projects that related directly to the sixth grade social studies curriculum, journal entries that encouraged written connections, discussion formats, and quizzes related to the joint curriculum the students received a well constructed curriculum. The actual hands on projects; cave paintings, clay jewelry and paper mache mummies were excellent projects that related to the social studies curriculum directly.

A considerable amount of time needs to be given to the overall assessment of the twelve week program by the teachers involved. Improvements can be made in the areas of follow through between the art room and the classroom. The cooperating classes need to be a little more connected with each other in the area of time lines. At certain points during the implementation, the art projects were not running the same time frame as the social studies curriculum. This was due to the

flexibility that the classroom teacher had in their weekly schedule. Another area that needs to be modified is that the classroom teacher needs to take some time to follow up on the art projects. If that means stopping into the art room while students are still working, it would be beneficial to the teacher so that they could carry on a knowledgeable conversation about the project with their students. Several teachers do stop in for their own interest, however, I am not sure that classroom discussions follow the visit.

CHAPTER 6

DECISIONS ON THE FUTURE

Solution Strategy

The data collected from the teacher and student interviews indicated that integration of the art class into the core curriculum should continue. Several modifications to the original design are recommended. The lack of integration between the art class and the regular class is one dimension of the problem within the curriculum. Another dimension was the lack of knowledge about other subjects among teachers. The art teacher spent time reading the sixth grade social studies book and other forms of research to be able to speak knowledgeably about the topics being taught. The classroom teachers need to learn more about the art and history of art during the time period being studied. This area is in need of improvement. The art teacher may need to work with the resource center teacher to provide research materials to the classroom teacher to help them become more knowledgeable about the art of the particular time period being studied.

The students were introduced to this whole unit of study in one lump sum. Due to the time constraints for implementation, it was overwhelming to them. This, I believe, brought on a lot of anxiety. The students were excited about the projects but showed frustration during the discussion classes. The time constraint affected the schedule of activities also. Scheduled assemblies were not accounted for during the twelve week implementation and the scheduling was thrown off. The schedule was also too tight. The clay jewelry did not actually get completed until several months later. The delay on a decision to use ceramic glaze and

the wait for the pin backs held up the process. All of these problems can be easily remedied and the learning experiences will definitely help for next year.

Additional Applications

In order to improve upon this program additional planning time should be allowed and all materials should be available before any unit of study begins. Set backs are to be expected but several that were experienced could have been avoided. The integration of art into the core curriculum will continue. The outcomes were very rewarding. An area that needs to change is that of integrating the subjects at an earlier age. In the first grade, entire class periods are devoted to "looking" at art as well as "doing" it each week. The students are actively participating in the discussions and sometimes get up and physically talk about the art. For example, Van Gogh's painting, *The Starry Night*, showed a lot of movement in the lines. The students demonstrated the movement of line with their bodies by physically moving with the rhythm of the line. Another project that follows this pattern was when author Jan Brett's story, *The Mitten*, was read to the students in several grade levels. The project then was to create a mitten. One grade level did sandpaper print mittens, another did stuffed paper sculpture mittens with yarn stitching around the edges. By starting the students out early, I believe they will come to expect a variety of activities in the art room. This is a huge personal and professional improvement on the teachers skills.

Currently the forth grade is writing state reports in their social studies class. The teachers requested the help of the art teacher to give suggestions to the students for the cover of their report. The art teacher turned the project into an assignment requiring composition,

demonstration of a design skill, neatness and a deadline for completion. The teachers also agreed to accept the art teachers grade from the cover. Without question, the quality of work from the students was much higher than the classroom teacher could have ever gotten. The classroom teachers are thrilled with the project results and respect and accept the art teacher's grades and are looking forward to other projects that can be done together.

One note to be made is that of "not biting off more than you can chew". I tried to take on too much and that took a toll on other areas of teaching. Each project undertaken should include notes about what worked and what didn't. The classroom teacher needs to be encouraged to come into the artroom periodically for two reasons: one, to familiarize themselves with what their students are doing and two, to let the students see them taking an interest in their work thus reinforcing the importance of the art class. The classroom teacher should then take some time after art to try and tie in the art activity or skill into other subject areas. A short discussion time can make a world of difference and reinforce the transfer of knowledge.

One final suggestion is to look at the integration as a transfer tool and not an opportunity to move on more quickly. This happened when the social studies book was used. The pages taught in the art room were sometimes skipped in the social studies class. The art teacher needed to communicate more on her part with the teachers. Very often she became an independent team member, undertaking the project mostly out of habit and past practice. There is a strong need for continued improvement here.

Dissemination of Data and Recommendation

In addition to working directly with a few grade levels, an in service should be held to present the concept of shared teaching or transferring curriculum. The sixth grade unit should be presented by the classroom teachers and the art teacher to provide various points of view and recommendations for improvement from all involved. Also the state report covers, the cooperative project done in the forth grade, should be shared with the staff. Project examples of everything should be shown also.

The extension of this style of teaching should include all grade levels. This information would be disseminated best on the weekly early dismissal day. The school district currently dismisses the students one half hour early every Wednesday. The staff then stays that half hour plus an additional hour. This time is used for grade level articulation, staff meeting and school leadership team building. This day would be an excellent venue for this presentation with input from the staff, suggestions for presenting the program to other schools or possibly a district offered in service would serve as a way to encourage more teachers to work together with the art teacher. One last suggestion would be to present this project to the other art teachers in the district. I feel the idea would take off rather quickly and could possibly lead to a summer writing project to develop a more extensive curriculum that transfers art into the core curriculum. I have not experienced this much satisfaction from teaching in a long time. I also feel more in touch with [illegible]lassroom teacher as my job has been a one woman team for so long. I feel that if team building is

the focus of our school district then beginning as we have, with this sixth grade program, is a big step in the right direction.

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APPENDICES

APPENDIX A

6TH GRADE
ART SCHEDULE FOR THE FIRST TWELVE WEEKS OF SCHOOL
SEPTEMBER 2, 1993--NOVEMBER 18, 1994

WEEK	VOCABULARY	LESSON
1	Graffiti Lascaux, France Stone Age	Read pp 43-45 in S.S. book Discussion on Cave paintings and graffiti.

Assignment: Journal: Is graffiti a form of art? Why or Why not?

2	Texture watercolor technique	Make own cave painting

Assignment: Classroom discussion of art project.

3	None	Quiz on Stone Age cave paintings Students hung cave paintings

Assignment: Classroom discussion about living in a cave, in the cave.

4	Eternal Life geometric shapes mummification low-relief	Read pp 4-5 from Art and Man Read pp 75-76 from S.S. book

Assignment: Journal: What items would we find in your tomb today?

5	Low-relief scupture craftsmanship fire glaze kiln	Demonstration of clay sculpture project (jewelery)

Assignment: Bring in small objects to press into clay for next week.

6.	Same as week 5	Students make clay jewelery

Assignment: Classroom discussion about time and skills needed for Egyptian artisans to create beautiful sculptures and jewelery.

7	Embalming pharoh sarcophagus pyramids	Read pp 6-7 in Art and Man 12/90 issue Review Valley of the Kings S.S. book pp75-76

Assignment: Bring in objects to embellish sarcophogus

8	Same as week 7	Students create their own body shape out of newspaper

Assignment: Journal: Create background information about the pharoh you will be mummifying. This can be used as a story starter for a writing assignment in the classroom.

9	mummification coffins linen eternal life afterlife Egypt	Students will "wrap" their "body" shape using paper mache and torn newspaper

Assignment: Classroom discussion about mummification process.

10	glaze sculpture kiln fire	Students will glaze the low-relief sculpture piece and take a quiz on Ancient Egypt

Assignment: Bring in a sketch, next class, of your mummy with some ideas about how you are going to embellish it.

11	Findings low-Relief sculpture finished product	Students will attach findings to the backs of their low-relief jewelry to complete the project

Assignment: How do you feel about the art projects coinciding with your social studies units? Explain.

12	Brilliance embellish gold gems jewels Eternal life	Students will embellish their mummy with various supplies they have brought in and materials from the art room

Assignment: Students will finish their mummy in the classroom.

STONE AGE QUIZ

Name:_____**Room:**_____

1. How did the Stone Age get it's name?
   a. The land was all stony.
   b. People made tools out of stone.
   c. The people looked like rocks.

2. In Lascaux, France in 1940, four teenage boys stumbled upon a_____full of stone age paintings.

3. What purpose did the cave paintings serve?

4. If you had to make your own paintbrush, what materials might you use today?

5. Stone Age paintings were done on the walls of a cave, how do you think this type of painting differs from the paintings we see on the walls today?

APPENDIX C

TEACHER INTERVIEW

1. Would you support projects being done cooperatively between your classroom and the art room?

2. What are some skills that you think can transfer from art to academic subjects?

3. Do you feel comfortabe teaching the art related components of a unit? Why or why not?

4. The art teacher can only give effort grades on the report card. How do you feel about averaging quiz and test scores from the art room into your classroom grades on a shared unit of study?

5. Do you feel the students consider art an important field of study in elementary school? Why or why not?

APPENDIX D

TEACHER QUESTIONAIRE

1. Rate the average level of creativity your students display on an assignment requiring art skills.

1	2	3	4	5
very poor	poor	adequate	good	excellent

2. What specific art skills do you see your students lacking.

3. Estimate the amount of in-class art activities in which your average student engages during one week time period.

   a. less than 20 minutes
   b. 20-30 minutes
   c. 30-40 minutes
   d. 40-50 minutes
   e. 50 to more than an hour

4. Which of the activities that your teach are difficult for students due to low creative and/or artistic ability?

5. Do you give your students letter grades on an activity that primarily required art skills?

APPENDIX E

ANCIENT EGYPT

1. The main river that ran through Upper and Lower Egypt was called_____.

    a. the Lotus
    b. the Nile
    c. the Delta

2. How did the Nile's overflow affect Egypt's soil?

    a. it washed it all away
    b. it made the soil unusable
    c. It carried minerals to make the soil rich and therefore good for farming

3. The Egyptians believed in life after death. A pharaoh's body prepared with oils and salts and linen wrappings was called_____.

    a. a pharaoh
    b. a mummy
    c. a zombie

4. The pharaohs were buried with many treasures including jewelry. Name the technique used to make your sculptured pin.

5. Describe the steps you followed in making your paper mache mummy.

    1. Rolled body out of newsprint.

Painted and embellished mummy.

APPENDIX F

STUDENT QUESTIONAIRE

1. Estimate your overall knowledge of art.

1	2	3	4	5
very poor	poor	average	good	excellent

2. What activities are you taught in the art room do you consider difficult?

3. How many hours per week do you spend on an art related activity (include in and out of school)?

   a. less than an hour
   b. 1-2 hours
   c. 2-3 hours
   d. 3-5 hours
   e. 5 or more hours

4. How important, to you, is your artistic knowledge?

1	2	3	4	5
not import.	minor impt.	moderately	very impt.	extremely

5. How important, to your parents, is your art knowledge/ability?

1	2	3	4	5
not impt.	minor impt	moderately	very impt	extremely impt.

APPENDIX G

STUDENT SURVEY

1. How often do I use my art skills in the classroom (ex: bookcovers, illustrating written work, stories etc.)?

   Very often Sometimes Never

2. How do you feel about art being a part of your weekly schedule?

   Like it a lot It's OK Don't think we need it

3 Would you prefer to do classroom projects at home or in the art room at school?

   At home In the art room

4. Would you prefer a letter grade in art or continue receiving an effort grade?

   Letter grade Effort grade

5. If you were to receive a letter grade in art, how would this effect how hard you try?

   It wouldn't effect me I would try harder

APPENDIX H

Dear Mrs. Wiskirchen,

Sincerely,